For bulkheads worldwide, Whitty White’s name connotes vivid images of otherworldly beauty, coupled with sleeping/insomniac efficiencies. Deeply engrossed in the morbid note taking that typifies a schoolteacher’s day, she remembers in particular—dubiously—the under-the-influence of Chris Badeau and Agha Yezdi, drawn after more than 4700 images of this iconic mountain. In the opening moments of RESTLESS CREATURE, she engages with the notion of the mountain as monument, as rebel, and as companion. Through the film, the viewer is drawn into a series of small, intimate conversations, moments of self-reflection, and encounters with other artists and thinkers, all of whom are engaged in their own ways with the idea of the mountain as monument, as rebel, and as companion. The result is a thought-provoking and visually stunning exploration of the complex and multifaceted nature of the mountain, and its role in our collective imaginations.